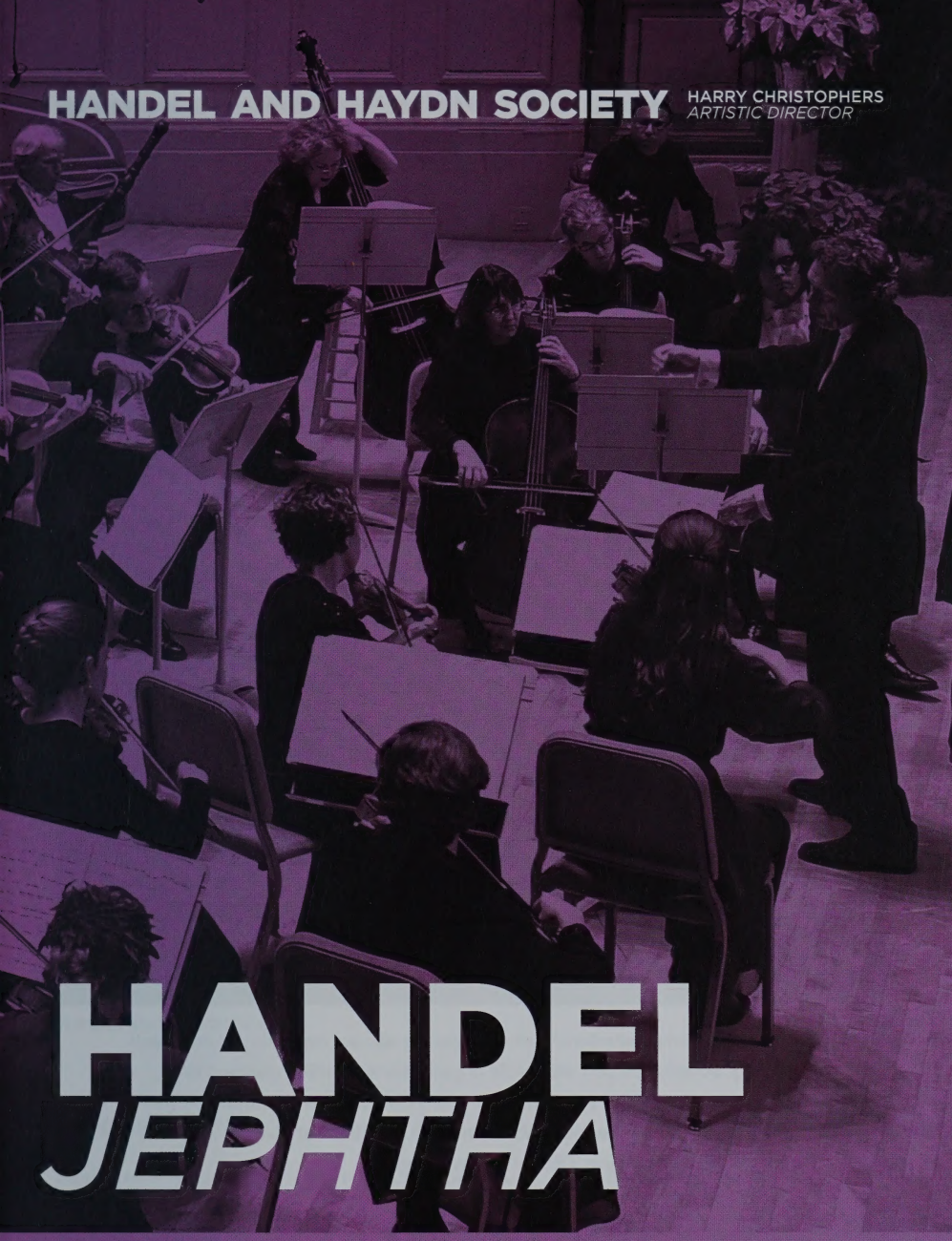


HANDEL AND HAYDN SOCIETY

HARRY CHRISTOPHERS
ARTISTIC DIRECTOR

HANDEL
JEPHTHA

MAY 3 & 5, 2013 AT SYMPHONY HALL

Handel and Haydn Society

2012–2013
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WELCOME TO HANDEL *JEPHTHA*



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COVER PHOTO: STU ROSNER

H&H's Period Instrument Orchestra and Chorus just returned from a successful West Coast tour where it presented performances of *Jephtha* and Vivaldi *The Four Seasons* to great acclaim. It has been a powerful experience to rediscover *Jephtha,* which we premiered in 1855 and had not performed since 1867, and it is a great privilege to present it to you, our loyal audience, as the culmination of our 2012–2013 Season.

We look forward to sharing next season with you — our 199th Season will include programs that exemplify H&H's virtuosity and feature the most inspiring artists on the early music scene today. From Bach's Mass in B Minor to Vivaldi's Gloria, featuring our youth choirs, the season will showcase an array of works and performers celebrating the finest baroque and classical music: Aisslinn Nosky and Blue Heron's Scott Metcalfe leading H&H in innovative programs; former Music Director Grant Llewellyn making a return in Beethoven Symphony No. 2, and frequent H&H guest Richard Egarr showcasing Beethoven's Symphony No. 4 with the dazzling trumpet playing of rising star Alison Balsom.

We continue our path to the 2015 Bicentennial celebrations by revisiting our unique heritage with Handel's powerful oratorio, *Samson,* which we premiered in the US in 1845. Finally, the season will feature an exciting collaboration with Mark Morris Dance Group, a fully staged production of Mozart's arrangement of Handel's opera, *Acis & Galatea,* presented by Celebrity Series of Boston. Tickets for this production are currently available only to subscribers who secure their seats this spring.

Please renew or secure your subscription for the 2013–2014 Season this weekend. We have already had an enthusiastic response; do not delay to obtain the best seats.

As always, our deepest gratitude for your active participation in the life of the Handel and Haydn Society.

Marie-Hélène Bernard
Executive Director & CEO

Harry Christophers
Artistic Director

Nicholas Gleysteen
Chairman



PHOTO: STU ROSNER

ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural development of our Greater Boston community and contemporary audiences across the nation and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart *Requiem* in September 2011 and Mozart *Coronation Mass* in 2012.

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a resource center and community partner. Its Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H&H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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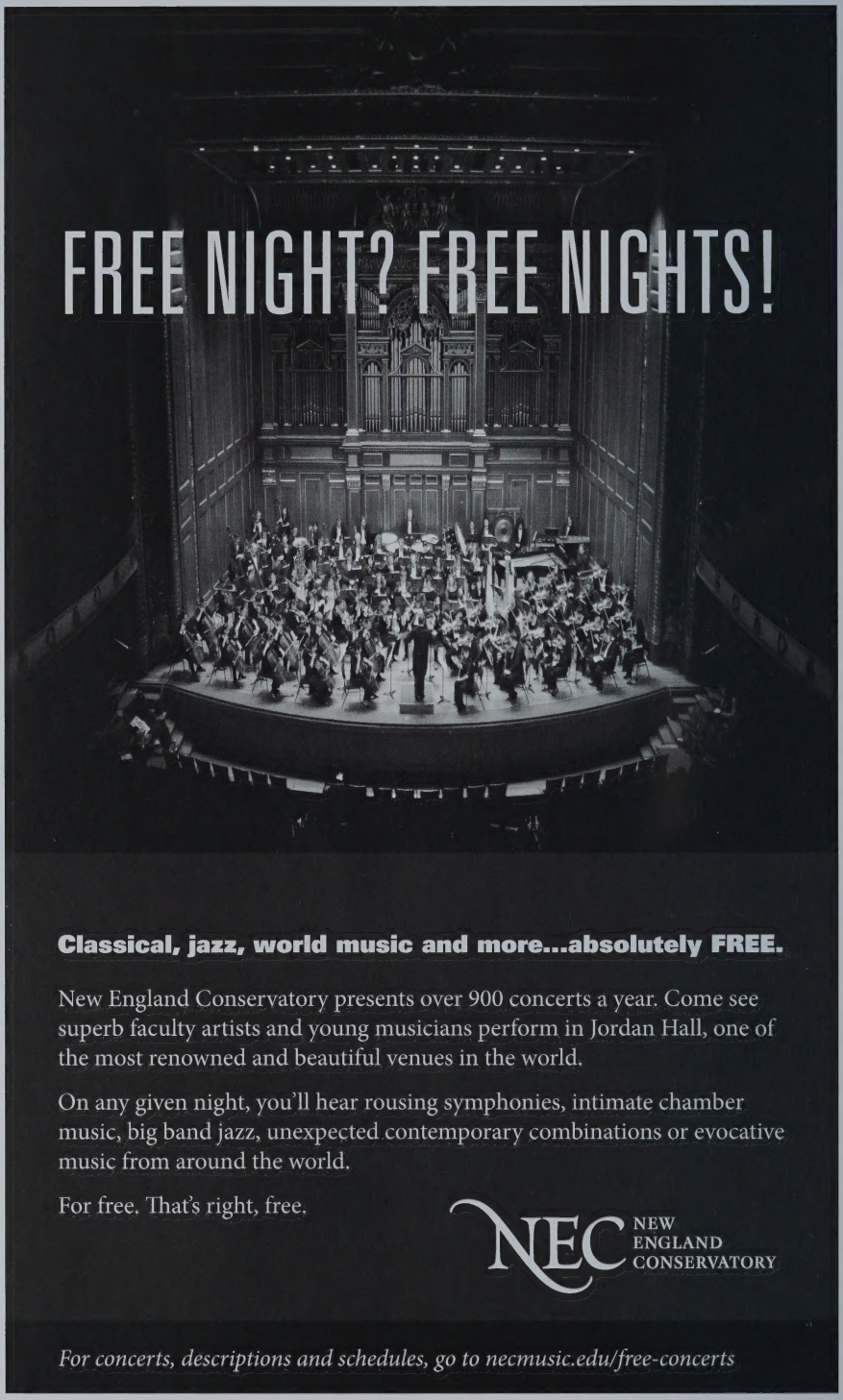
ARTISTIC DIRECTOR
HARRY CHRISTOPHERS, CBE

The 2012–2013 Season marks Harry Christophers' fourth as Artistic Director of the Handel and Haydn Society. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 198 years, and the release of the first three of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award. The Sixteen won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Christophers is Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In addition to performing on the concert stage, he continues to lend his artistic direction to opera. In 2006, Mozart's anniversary year, he conducted Mozart's *Mitridate* for the Granada Festival, and after outstanding success at Buxton Opera in past seasons, he returned in 2012 to conduct Handel's *Jephtha*. Previous productions include Mozart's *Die Zauberflöte* and Purcell's *King Arthur* for Lisbon Opera, Monteverdi's *Poppea*, Gluck's *Orfeo*, and Handel's *Ariodante* for English National Opera, and the UK premiere of Messager's *Fortunio* for Grange Park Opera.

Christophers is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy. In October 2008, he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He received a CBE (Commander of the Order of the British Empire) from the Queen of England in 2012 for services to music.



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ARTISTIC DIRECTOR'S NOTE
HARRY CHRISTOPHERS, CBE



PHOTO: STU ROSNER

It is my aim that, as we approach our Bicentennial, we devote some time to the wonderful oratorios of Handel, which have played such an important role in the evolution of our august society. We performed Handel's *Jephtha* in 1867 and we have not performed it since, so its revival is long overdue.

I'd like to take a moment to refresh your memory on the story: Jephtha, leader of the Israelites, strikes a bargain with God: in return for victory against the Ammonites, he vows to sacrifice whoever comes out of his house to greet him after the battle/victory. Jubilation turns to horror when he must execute his only child, his daughter Iphis. This sequence of events actually only takes one chapter in the Bible, and Iphis is sacrificed. Thanks to Handel, his librettist Morrell, and a bit of divine intervention, Iphis is spared — but consigned to live out her days in a nunnery.

Jephtha turned out to be the last oratorio Handel composed and in many ways it is his most profound. It is more than just a religious drama; Handel's genius shines through in his portrayal of and insight into the characters. What concerns Handel here is not Jephtha's sins but his suffering. It is the human dilemma, the torment of "a mighty man of valour" who unthinkingly destroys the emotional dimension of his life in the interests of a victory which will cleanse him of his unworthy origins, as the Bible reminds us "he was the son of an harlot." Right from the outset it is about total subservience to our destiny – the first words uttered are "It must be so." The simplicity of that utterance is tantamount to Handel's skill as a dramatist.

We have an exceptional cast for you, for whom text is all important. They are all experienced Handelians, both on the concert platform and on the stage, and I am looking forward to the interaction with our excellent orchestra and chorus to not only get inside the characters depicted but also revel in Handel's exceptional score.

Harry Christophers

Harry Christophers

PROGRAM
HANDEL *JEPHTHA*

Friday, May 3, 2013 at 7.30pm
Sunday, May 5, 2013 at 3pm
Symphony Hall

Harry Christophers, *conductor*

Handel and Haydn Society Period Instrument Orchestra and Chorus

Robert Murray, *tenor (Jephtha)*
Catherine Wyn-Rogers, *mezzo-soprano (Storgè, his wife)*
Joélle Harvey, *soprano (Iphis, his daughter)*
William Purefoy, *countertenor (Hamor, in love with Iphis)*
Woodrow Bynum, *baritone (Zebul, his brother)*
Teresa Wakim, *soprano (An Angel)*

Jephtha, HWV 70 — George Frideric Handel (1685–1759)

Act I

INTERMISSION

Act II

Act III

RELATED EVENTS

Jephtha: A Symposium
Saturday, May 4, 2013 10am–12pm
MIT's Kresge Auditorium, 48 Massachusetts Avenue, Cambridge, MA
Sponsored by MIT Music and Theater Arts

Professor Ellen T. Harris leads a discussion with Margaret Murata, Professor of Musicology, UC Irvine; Dr. Ruth Smith, Cambridge, UK; and Harry Christophers, Artistic Director, Handel and Haydn Society. Featuring a brief performance by Handel and Haydn Society musicians with guest artists Robert Murray and Joélle Harvey.
Free and open to the public

Ovation! Post-Concert Party
Sunday, May 5 · Post-concert
Lucca Back Bay, 116 Huntington Avenue

Join us to celebrate the 2012–2013 Season with Artistic Director Harry Christophers, guest artists, and H&H musicians!
$35 per person, tickets available at the door

EVENT SPONSOR: Lucca Back Bay

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This program is generously underwritten by the Handel and Haydn Society Board of Overseers.

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The Handel and Haydn Society is grateful to Martha Hatch Bancroft, Jane E. Manilych & Prof. W. Carl Kester, Kathleen McGirr & Keith Carlson, Anthony T. Moosey, John S. Reidy, Emily F. Schabacker, Susan M. Stemper, Kathleen & Walter Weld, and Wilson Family Foundation for sponsoring of the West Coast Tour.

Special thanks to Boston Private Bank & Trust Co., sponsor, and the Mattina R. Proctor Foundation, supporting sponsor of Woodrow Bynum and Teresa Wakim, for the performance of *Jephtha* in Los Angeles.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones, texting devices, and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs for approximately 2 hours 50 minutes, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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ARTIST PROFILES

Robert Murray, *tenor (Jephtha)*



Tenor Robert Murray makes his Handel and Haydn Society debut with Handel *Jephtha*. Murray studied at the Royal College of Music and the National Opera Studio. He won second prize in the Kathleen Ferrier Awards in 2003, and was a Jette Parker Young Artist at the Royal Opera House, Covent Garden. Operatic roles at the Royal Opera House include Tamino (*Die Zauberflöte*), Borsa (*Rigoletto*), Gastone (*La traviata*), Harry (*La fanciulla del West*), Lysander (*A Midsummer Night's Dream*), Agenore (*Il re pastore*), Belfiore (*La finta giardiniera*), Jacquino (*Fidelio*), and Don Ottavio (*Don Giovanni*). He recently sang the title role in *Albert Herring* for Glyndebourne On Tour; Tom Rakewell (*The Rake's Progress*) and Tamino for Garsington Opera; The Simpleton (*Boris Godunov*), Tamino, Toni Reischmann (Henze's *Elegy for Young Lovers*), Idamante (*Idomeneo*), and Don Ottavio (*Don Giovanni*) for ENO; Benvolio (*Roméo et Juliette*) at the Salzburg Festival; Ferrando (*Così fan tutte*) for Opera North; and Male Chorus (*Rape of Lucretia*) for Norway Opera. Future engagements include *La Périchole* for Garsington Opera and *Der fliegende Holländer* for ENO.

Murray has sung in concert with many of the leading early music specialists. Performances include Haydn's Nelson Mass with Sir John Eliot Gardiner for the BBC Proms; Mozart's Mass in C Minor both with the City of Birmingham Symphony Orchestra under Sir Charles Mackerras and with Le Concert D'Astrée; the Evangelist in Bach's *St. John Passion* for the London Handel Festival; *Acis and Galatea* (Damon), Berlioz's *Grand Messe des Morts,* and Handel's *Saul* with the Gabrieli Consort & Players; and the Mozart *Requiem* at London's Barbican Mostly Mozart Festival with Harry Christophers and The Sixteen. Forthcoming concert work includes performances of Britten's *Serenade* in Lyon and *Nocturne* in St Paul, Minnesota. Most recently he has appeared on Malcolm Martineau's Complete Poulenc Songs series for Signum and Berlioz's *Grande Messe des Morts* with the Gabrieli Consort & Players.

Catherine Wyn-Rogers, *mezzo-soprano (Storgè)*



Mezzo-soprano Catherine Wyn-Rogers last appeared with the Handel and Haydn Society in Handel *Messiah* in 2010. Wyn-Rogers was a Foundation Scholar at the Royal College of Music, studying with Meriel St. Clair and gaining several prizes, including the Dame Clara Butt award. She continued her studies with Ellis Keeler and now works with Diane Forlano. Wyn-Rogers works extensively in recital and oratorio, appearing with the major British orchestras and choral societies; at the Three Choirs, Edinburgh, and Aldeburgh festivals; and at the BBC Proms, of which she was a memorable soloist at the Last Night of the 1995 Proms. She is equally renowned for her performances with period instrument orchestras. Her recent engagements have included appearances with the Philharmonia, the BBC Symphony Orchestra, the Netherlands Radio Orchestra, the European Union Youth Orchestra, and her debut with the Vienna Philharmonic Orchestra.

Wyn-Rogers' numerous recordings include Handel's *Samson* with The Sixteen under Harry Christophers, Mozart's *Vespers* with Trevor Pinnock for DG, Vaughan Williams, *Serenade to Music* with Roger Norrington for Decca, and Elgar's *The Dream of Gerontius* for EMI. She has joined Graham Johnson's Complete Schubert Edition for Hyperion, recorded Mozart's *Requiem* with the Scottish Chamber Orchestra and Sir Charles Mackerras, and sung Mrs. Sedley (Britten's *Peter Grimes*) with the London Symphony Orchestra and Sir Colin Davis.

Wyn-Rogers appears regularly on the opera stage and has worked with Scottish Opera, Welsh National Opera, Opera North, the Semperoper, in Dresden, the Bordeaux Opera, the Teatro Real Madrid, the Netherlands Opera, and the Salzburg Festival. She is a regular

guest artist with English National Opera; with the Royal Opera House, Covent Garden; and with the Bavarian State Opera. She made her debut at the Lyric Opera of Chicago in Tippett's *The Midsummer Marriage* and her debut at the Houston Grand Opera in *Peter Grimes.*

Joélle Harvey, *soprano (Iphis)*



Soprano Joélle Harvey makes her Handel and Haydn Society debut with Handel *Jephtha.* A native of Bolivar, New York, Harvey is quickly becoming recognized as one of the most promising young talents of her generation. She is the recipient of a First Prize Award in 2011 from the Gerda Lissner Foundation Vocal Competition and a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation. In the summer of 2012 Harvey made her debut with Glyndebourne Festival Opera in a revival of Jonathan Kent's acclaimed production of *The Fairy Queen.* She also sang Bach's Mass in B Minor with The English Concert at both the BBC Proms and in Leipzig. During the 2012–2013 Season, she is engaged to sing Susanna in *Le nozze di Figaro* on tour with the Glyndebourne Festival and also with Arizona Opera; Handel's *Messiah* in a return to the San Francisco Symphony; music from *Peer Gynt* with the San Francisco Symphony, conducted by Music Director Michael Tilson Thomas; the role of Tigrane in a United States tour of *Radamisto* with Harry Bicket and The English Concert; and the Mendelssohn and Bach Magnificats for her debut with the New York Philharmonic. Future seasons will include further performances with the Glyndebourne Festival Opera, Arizona Opera, and the Dallas Opera, as well as on the concert stage with the Handel and Haydn Society, New York Phiharmonic, and the Kansas City Symphony.

Additional engagements of note include *Carmina Burana* and Gilbert and Sullivan's *Iolanthe* with the San Francisco Symphony, Handel's *Messiah* with The English Concert, and Michal in Handel's *Saul* with The Sixteen. Harvey appears on CORO's recording of *Saul*, conducted by Harry Christophers and released in 2012.

William Purefoy, *countertenor (Hamor)*



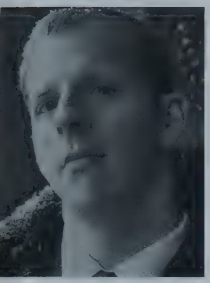
Countertenor William Purefoy makes his Handel and Haydn Society debut with Handel *Jephtha.* With a reputation consolidated by successful appearances in the UK with the Orchestra of the Age of Enlightenment, Hanover Band, English Concert, and The Sixteen, Purefoy is also generating a strong international following, with recitals and operatic appearances in Austria, Germany, and Switzerland, and his debut at Carnegie Hall in New York. A graduate of Magdalen College, Oxford, and the Guildhall School of Music and Drama in London, he was a finalist in the Kathleen Ferrier Awards and a winner of the NFMS Young Concert Artists Award.

Purefoy's international operatic engagements have included Ottone (*L'incoronazione di Poppea*) for Theater Basel, Ptolemy (*Guilio Cesare*) and Dr. Nice (*Evening Hymn*) for the Staatsoper Hannover. Highlights of his UK appearances include Sir Philip Sydney Harle's *Angel Magick,* (directed by David Pountney) at the Royal Albert Hall for the BBC Proms; Apollo (Mozart's *Apollo and Hyacinth*) for Opera Theatre Company; Asciano (Mozart's *Ascanio in Alba*); and the Handel roles Athamas (*Semele*), Lychas (*Hercules*), and Arsace (*Partenope*) for the Buxton Festival. In addition he appeared as Ernesto (*Il mondo della luna*) for Garsington Opera, while for Scottish Opera he sang Andronico (*Tamerlano*) and Antonio (*Gesualdo*).

His many recordings to date have included Vaughan Williams' Mass in G Minor (Hickox/Chandos), Boyce's *Ode for Saint Cecilia's Day* and David's *Lamentation Over Saul and Jonathan* (Hanover Band/ASV Gaudeamus), Rosie Blood (John Harle: *Terror and*

Magnificence/Decca Argo), and the role of Spirit in *Dido and Aeneas* (Orchestra of the Age of Enlightenment/Chandos). He has given recitals at the Wigmore Hall, Barbican, and the Purcell Room, as well as in Innsbruck and Graz.

Woodrow Bynum, *baritone (Zebul)*



Baritone Woodrow Bynum (*Zebul*) has been a member of the Handel and Haydn Society chorus since 2011 and makes his Handel and Haydn Society solo debut with Handel *Jephtha.* He was born in Arkansas in 1975 and began pursuing his musical education at the Interlochen Arts Academy before graduating summa cum laude from the University of Michigan. Following a residency at the Detroit Opera House, Bynum moved to New York City and studied at The Juilliard School and sang in the choir of Saint Thomas Church Fifth Avenue. He studied voice with Lorna Haywood, Rita Shane, and Beverley Peck Johnson, and his other musical influences include Robert Glasgow, Gerre Hancock, and John Scott. As a professional singer, he appears regularly in concert with orchestras and choirs alike. He has been lauded by *The New York Times* for his "fine free baritone register" and *The Dallas Morning News* as "...a gorgeous oiled-walnut baritone, elegant diction and delivery." Recent solo appearances include Handel's *Messiah* with Dallas Bach Society and Bach's *St. John Passion* with Saint Thomas Church Fifth Avenue. With Albany Pro Musica he was soloist in *St. John Passion,* Durufle's Requeim, and Fauré's Requiem. He has also appeared as soloist in Beethoven's Ninth Symphony, Mendelssohn's *Elijah,* and Bach's Mass in B Minor.

In addition to his singing engagements, Bynum serves as Director of Music for The Cathedral of All Saints Albany, where he conducts The Cathedral Choir of Men and Boys, the oldest continuously performing ensemble of its kind in the US.

Teresa Wakim, *soprano (An Angel)*

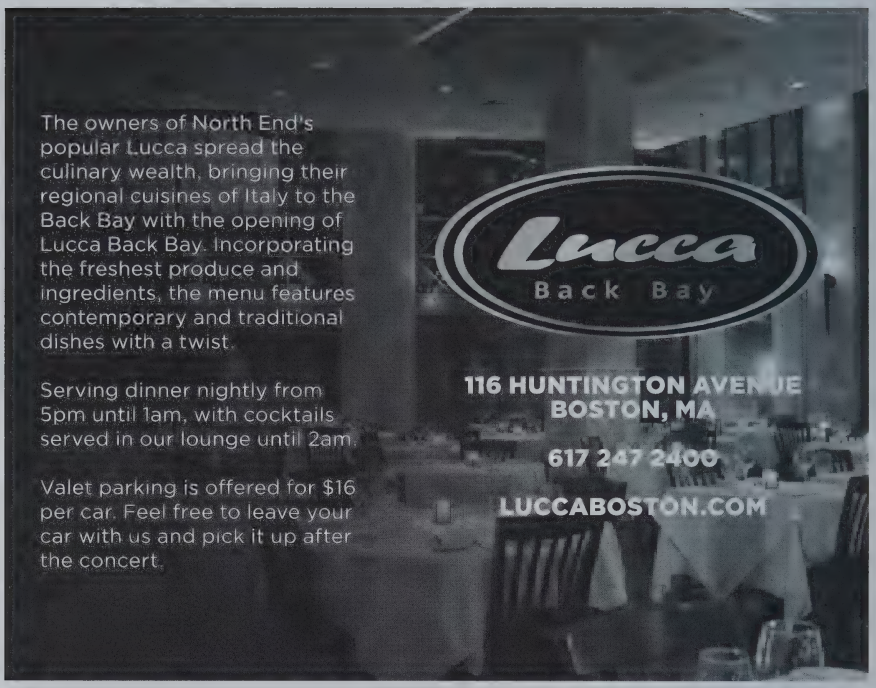


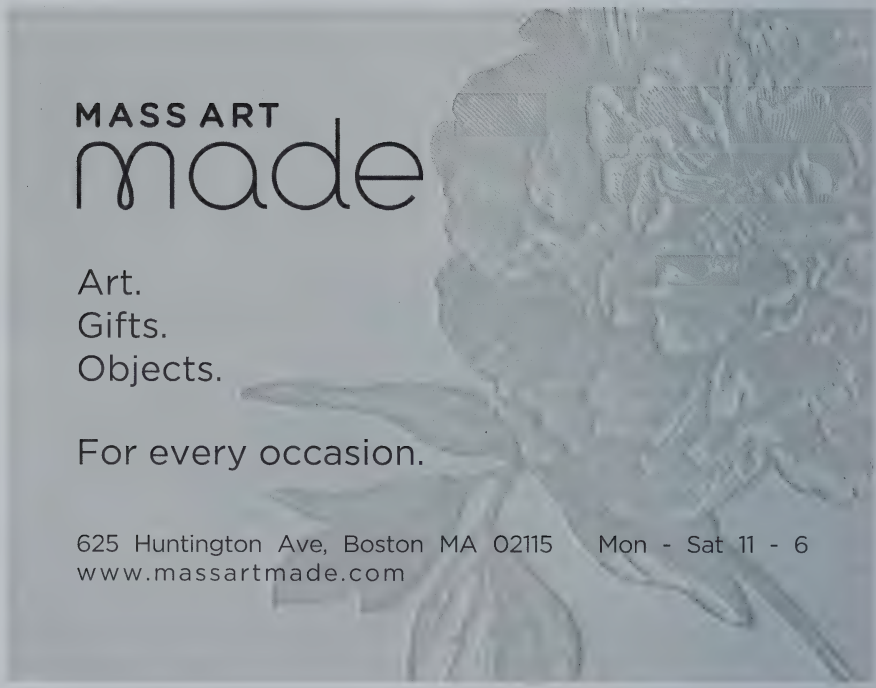
Soprano Teresa Wakim has been a member of the Handel and Haydn Society Chorus since 2003, and made her Symphony Hall solo debut with Handel and Haydn with Mozart *Coronation* in 2012. Wakim has garnered wide acclaim for her performances of opera, oratorio, and chamber music. Praised for her "gorgeous, profoundly expressive instrument" (*Cleveland Plain Dealer*), and possessing a voice of "extraordinary suppleness and beauty" (*The New York Times*), she enjoys an internationally successful career performing and recording music from the Renaissance to the freshly composed, and is perhaps best known as "a fine baroque stylist" (*The Miami Herald*).

Wakim has performed as soloist under many of the world's renowned early music specialists, including Ton Koopman, Harry Christophers, Nicolas McGegan, Roger Norrington, Laurence Cummings, Martin Pearlman, Alex Weimann, Paul O'Dette, Stephen Stubbs, and Jeannette Sorrell.

A graduate of the Oberlin Conservatory of Music and Boston University's College of Fine Arts, Wakim recently won first prize in the Internationaler Solistenwettbewerb für Alte Musik in Austria and was named Lorraine Hunt Lieberson Fellow by Emmanuel Music. Noted engagements include Bach's Mass in B Minor and *St. John Passion* with the Amsterdam Baroque Orchestra in the US and Europe, Bach's Wedding Cantata and Mendelssohn's *Hear My Prayer* with The Cleveland Orchestra, Handel's *Messiah* with the San Antonio Symphony, Pamina in *The Magic Flute* with Apollo's Fire, and a title role in Handel's *Acis and Galatea* with the Boston Early Music Festival.

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JEPHTHA'S DAUGHTER, A 17TH CENTURY PAINTING BY BON BOULLOGNE (1649-1717)

PROGRAM NOTES
JEPHTHA

A story centered on a promise that results in sacrifice, *Jephtha* is also a story of fate and acceptance, transformed from abstract ideology to human interactions through Handel's music. This was Handel's last oratorio; it was a crowning achievement of some 20 years of oratorio composition.

Georg Frideric Handel (1685–1759) composed *Jephtha* in 1751 to a libretto by Reverend Thomas Morell (1703–1784). A Greek scholar, Morell had supplied Handel with other librettos, including *Judas Maccabaeus*. He based this libretto on the Book of Judges (Chapter 11) from the Old Testament and *Jephtes sive Votum* (*Jephtha or the Vow*) written in the 16th century by George Buchanan.

Act I of the oratorio opens with a decision. The recitative, sung by Jephtha's brother, Zebul, begins "It must be so," before explaining that Jephtha, although treated harshly by his compatriots in the past, is the best person to lead them against the Ammonites, who have ruled over Israel for 18 years. Zebul's proclamation that the Israelites will no longer be forced to worship a false god and make "sacred rights profane" is answered with a chorus of support, whose music falls into a familiar dance pattern on the words: "in dismal dance around the furnace blue/no more to Ammon's god and king, fierce Moloch, shall our cymbals ring."

Jephtha agrees to command the army and sings an aria, "Virtue my soul shall still embrace," that is filled with confidence expressed through strong musical lines and virtuoso passages. After Jephtha's acceptance, his wife, Storgè,

sings a poignant aria, filled with exquisite text painting, that reflects the distance she perceives between her worries and her husband's duty. The interplay of the voice and orchestra is particularly striking as Storgè sings, "In gentle murmurs will I mourn as mourns the mate-forsaken dove." It is an aria that is exposed musically just as Storgè does not withhold any of her emotions at her husband's departure. This aria is a counterbalance to all of the (male) bravado that has come before; for the first time we get an inkling that there will be a struggle.

The next recitatives and arias, for the young lovers Hamor and Iphis, Jephtha and Storgè's daughter, express hope for their future. Hamor presses Iphis, exclaiming how he languishes in anticipation for her and "pants for bliss in vain." Iphis replies by saying that he must be a hero in the field "and he shall not want his due reward." There is a playful seriousness about these characters which blossoms in their duet "These labors past."

The youthful exuberance of the preceding scene is sharply contrasted with Jephtha's dark forebodings of the battle and his private promise, if he is victorious, to sacrifice "whoever shall first salute mine eyes" on his return.

In another juxtaposition of hope and trepidation, Storgè tells Iphis about her dreams and her fears for her daughter. Iphis replies to this with the aria "The smiling dawn of happy days." This aria contains rising motives in which the voice and strings join in unison, an indication of Iphis' conviction and belief in the words she sings even as she tries to console her mother.

Act II begins with news of Jephtha's victory and Iphis' decision to greet her father on his return. A pastoral symphony, Iphis' aria, and the chorus "Welcome as the cheerful light" elicit Jephtha's response, "Horror!" Then his previous promise is revealed.

The quartet "O spare your daughter!" encapsulates the conflicting feelings of this new situation. Scored for Jephtha,

Handel's Life

1685 Born in Halle on February 23 to Georg Händel (1622–1697) and his second wife, Dorothea Taust (1651–1730). Baptized Georg Friederich Händel, he used different spellings of his name in different countries, but usually used George Frideric Handel in England. Because of the objections of his father, a barber-surgeon at the Halle court, Handel practiced keyboard secretly until the age of nine. His father was then persuaded to change his mind and Handel began music studies with Friedrich Wilhelm Zachow in Halle.

1702 Studied at the University of Halle. While in Halle, Handel met the composer Georg Philipp Telemann (1681–1767).

1703 Moved to Hamburg, a center for German opera at this time. Handel and the composer, theorist, and author Johann Mattheson (1681–1764) became friends. The two traveled to Lübeck to meet the organist and composer Dietrich Buxtehude (1637–1707).

1705 His first opera, *Almira,* performed in Hamburg to great acclaim.

1706 Moved to Italy.

1710 Appointed Kapellmeister to the Elector of Hanover and immediately asked for permission to go to London. In 1712, Handel was granted a second leave of absence provided he "return within a reasonable time."

1714 Handel's employer, the Elector of Hanover, became George I of England.

1723 Appointed composer to the Chapel Royal.

1732 Essentially created what is known today as the English oratorio by revising an earlier work, *Esther,* "to be perform'd by a great Number of the best Voices and Instruments." Handel also advertised that the work would have "no Action on the Stage."

1752 *Jephtha* premiered in London on February 26 with Handel conducting.

1759 Died on April 14. An estimated 3,000 people attended Handel's funeral at Westminster Abbey.

Storgè, Hamor, and Zebul, the strident accompaniment in the strings and isolation of the vocal entrances create an unrelenting tension in this scene indebted to opera. Further on in Act 2, Jephtha sings, "Deeper, and deeper still," recounting his shock and dread at being met by his daughter when he returned from battle. Accompanied by strings, the recitative fluctuates between a quiet intensity and emotional outbursts.

At the beginning of Act 3, as he prepares to sacrifice his daughter in fulfillment of his promise, Jephtha beseeches the angels to take his daughter to heaven in the aria "Waft her, angels." In the orchestral opening, a rising violin line in a long-short, then steadier rhythmic pattern is played against a pulsing bass. As the violin line reaches its goal, the voice enters with Jephtha's plea in this sweetly tender aria. This aria and the accompanied recitative that precedes it became favorite excerpts from the oratorio and were often performed as a pair into the 19th century. In response to Jephtha's plea, an angel appears and tells him that Iphis does not need to die, but only dedicate her life to God.

This story is complex and gives the audience much to contemplate. Jephtha is bound to a promise that, in hindsight, was foolish. He must do what he feels is right despite the opinions of others, even his own wife. Jephtha's steadfastness is rewarded in the end, but not without conditions. Through no fault of her own, Jephtha's daughter, Iphis, is bound by her father's promise as well. Her fate and that of her fiancé, Hamor, represent the innocent victims of any action.

These conundrums were often points of discourse in religious and philosophical inquiries, and Handel, through music, explores these ideas within the context of touching expressions of human emotions. In the choruses, too, Handel expresses the helplessness of the events once set into motion and unifies the whole of the oratorio. In Act 1, the chorus "O God, behold our sore distress" comments on the plight of Israel and speaks for all those involved in the story to come with its opening cries set in chords (homophony) before separating into parts with imitative entrances.

The chorus "Cherub and seraphim" from Act 2 is nothing short of angelic in the string introduction, opening line for sopranos answered by oboes, and its overall gentle mood. This chorus alludes to the end of the oratorio and the mystical nature of angels as "unbodied forms."

Handel took longer to complete this oratorio than others. He began composing it on January 21, 1751. He had to suspend work on it because his eyesight was failing. At the end of the final chorus of Act 2, "How dark, O Lord, are thy decrees" Handel wrote, in German, on the autograph score: "Reached here on 13 February 1751, unable to go on owing to weakening of the sight of my left eye." He returned to it later in February and intermittently through the summer, completing it on August 30, 1751. The first performance was in London at Covent Garden on February 26, 1752, with Handel conducting. Two more performances were given that season and the oratorio was revived three times during the 1750s before Handel's death.

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PROGRAM TEXTS

WORDS BY THOMAS MORELL (1703-1784)

ACT ONE

RECITATIVE (ZEBUL)

It must be so, or these vile Ammonites, our lordly tyrants now these eighteen years, will crush the race of Israel. Since Heav'n vouchsafes not, with immediate choice, to point us out a leader, as before, ourselves must choose. And who so fit a man as Gilead's son, our brother, valiant Jephtha? True, we have slighted, scorn'd, expell'd him hence as of a stranger born, but well I know him: his gen'rous soul disdains a mean revenge when his distressful country calls his aid. And perhaps Heav'n may favor our request if with repentant hearts we sue for mercy.

ARIA (ZEBUL)

Pour forth no more unheeded pray'rs
To idols deaf and vain.
No more with vile unhallow'd airs
The sacred rites profane.

CHORUS OF ISRAELITES

No more to Ammon's god and king,
Fierce Moloch, shall our cymbals ring,
In dismal dance around the furnace blue.
Chemosh no more
Will we adore
With timbrell'd anthems to Jehovah due.

RECITATIVE (ZEBUL, JEPHTHA)

ZEBUL

But Jephtha comes. Kind Heav'n, assist our plea. O Jephtha, with an eye of pity look on thy repentant brethren in distress. Forgetful of thy wrongs, redress thy sire, thy friends, thy country in extreme despair.

JEPHTHA

I will: so please it Heav'n; and these the terms. If I command in war, the like command, (should Heav'en vouchsafe us a victorious peace) shall still be mine.

ZEBUL

Agreed. Be witness, Heav'ns.

ARIA (JEPHTHA)

Virtue my soul shall still embrace,
Goodness shall make me great.
Who builds upon this steady base
Dreads no event of fate.

RECITATIVE (STORGÈ)

'Twill be a painful separation, Jephtha, to see thee harness'd for the bloody field. But ah! how trivial are a wife's concerns when a whole nation bleeds, and grov'ling lies, panting for liberty and life.

ARIA (STORGÈ)

In gentle murmurs will I mourn,
As mourns the mate-forsaken dove,
And sighing wish thy dear return
To liberty and lasting love.

RECITATIVE (HAMOR)

Happy this embassy, my charming Iphis, which once more gives thee to my longing eyes, as Cynthia, breaking from th' involving clouds on the benighted traveler. The sight of thee, my love, drives darkness and despair. Again I live, in thy sweet smiles I live, as in thy father's ever-watchful care our wretched nation feels new life, new joy. Oh haste, and make my happiness complete!

ARIA (HAMOR)

Dull delay, in piercing anguish,
Bids the faithful lover languish,
While he pants for bliss in vain.
Oh, with gentle smiles relieve me.
Let no more false hopes deceive me,
Nor vain fears inflict a pain.

RECITATIVE (IPHIS)

Ill suits the voice of love when glory calls, and bids thee follow Jephtha to the field. There act the hero, and let rival deeds proclaim thee worthy to be call'd his son, and Hamor shall not want his due reward.

ARIA (IPHIS)

Take the heart you fondly gave,
Lodg'd in your breast with mine.
Thus with double ardor brave,
Sure conquest shall be thine.

RECITATIVE (HAMOR)

I go, my soul, inspir'd by thy command, thirsts for the battle. I'm already crown'd with the victorious wreath, and thou, fair prize, more worth than fame or conquest, thou art mine.

DUET (IPHIS AND HAMOR)
These labors past, how happy we!
How glorious will they prove!

RECITATIVE (JEPHTHA)
What mean these doubtful fancies
of the brain? Visions of joy rise in my
raptur'd soul, there play awhile, and set in
darksome night. Strange ardor fires my
breast; my arms seem strung with tenfold
vigor, and my crested helm to reach the
skies. Be humble still, my soul! It is the
Sp'rit of God, in whose great name I offer
up my vow.

ACCOMPAGNATO (JEPHTHA)
If, Lord, sustain'd by Thy almighty pow'r,
Ammon I drive, and his insulting bands,
from these our long-uncultivated lands,
and safe return a glorious conqueror, what,
or whoever shall first salute mine eyes,
shall be forever Thine, or fall a sacrifice.

RECITATIVE (JEPHTHA)
'Tis said. Attend, ye chiefs, and with united
voice invoke the holy name of Israel's God.

CHORUS OF ISRAELITES
O God, behold our sore distress,
Omnipotent to plague or bless!
But turn thy wrath, and bless once more
Thy servants, who thy name adore.

RECITATIVE (STORGÈ)
Some dire event hangs o'er our heads,
some woeful song we have to sing in
misery extreme. O never, never was my
foreboding mind disturb'd before with
such incessant pangs.

ARIA (STORGÈ)
Scenes of horror, scenes of woe,
Rising from the shades below,
Add new terror to the night;
While in never-ceasing pain,
That attends the servile chain,
Joyless flow the hours of light.

RECITATIVE (IPHIS, STORGÈ)
IPHIS
Say, my dear mother, whence these
piercing cries that force me, like a frighted
bird to fly my place of rest?
STORGÈ
For thee I fear, my child; such ghastly
dreams last night surpris'd my soul.
IPHIS
Heed not these black illusions of the night,
the mocking of unquiet slumbers, heed
them not. My father, touch'd with a diviner
fire, already seems to triumph in success,
nor doubt I but Jehovah hears our pray'rs.

ARIA (IPHIS)
The smiling dawn of happy days
Presents a prospect clear,
And pleasing hope's all-bright'ning rays
Dispel each gloomy fear;
While ev'ry charm that peace displays
Makes spring-time all the year.

RECITATIVE (ZEBUL, JEPHTHA)
ZEBUL
Such, Jephtha, was the haughty king's
reply: No terms, but ruin, slavery and death.
JEPHTHA
Sound, then, the last alarm! And to the
field, ye sons of Israel, with intrepid hearts,
dependent on the might of Israel's God.

CHORUS OF ISRAELITES
When His loud voice in thunder spoke,
With conscious fear the billows broke,
Observant of his dread command.
In vain they roll their foaming tide,
Confin'd by that great pow'r,
That gave them strength to roar.
They now contract their boist'rous pride,
And lash with idle rage the laughing strand.

ACT TWO

RECITATIVE (HAMOR)
Glad tidings of great joy to thee, dear Iphis,
and to the house of Israel I bring. Thus
then, in brief. Both armies in array of battle
rang'd, our general stept forth and offer'd
haughty Ammon terms of peace, most just
and righteous; these with scorn refus'd,
he bade the trumpet sound. But scarce a
sword was ting'd in hostile blood, ere all
around the thund'ring Heavens open'd
and pour'd forth thousands of armed
cherubim, when straight our general cried:
"This is thy signal, Lord, I follow Thee, and
Thy bright heav'nly host." Then rushing
on proud Ammon, all aghast, he made a
bloody slaughter, and pursu'd the flying
foe till night bade sheathe the sword, and
taste the joys of victory and peace.

PLEASE TURN PAGE QUIETLY.

CHORUS OF ISRAELITES
Cherub and seraphim, unbodied forms,
The messengers of fate,
His dread command await;
Of swifter flight, and subtler frame
Than lightning's winged flame,
They ride on whirlwinds, directing the storms.

ARIA (HAMOR)
Up the dreadful steep ascending,
While for fame and love contending,
Sought I thee, my glorious prize.
And now, happy in the blessing,
Thee, my sweetest joy possessing,
Other honors I despise.

RECITATIVE (IPHIS)
'Tis well. Haste, haste, ye maidens, and in richest robes adorn me, like a stately bride, to meet my father in triumphant pomp. And while around the dancing banners play.

ARIA (IPHIS)
Tune the soft melodious lute,
Pleasant harp and warbling flute,
To sounds of rapt'rous joy;
Such as on our solemn days,
Singing great Jehovah's praise,
The holy choir employ.

RECITATIVE (JEPHTHA)
Heav'n smiles once more on His repentant people, and victory spreads wide her silver wings to soothe our sorrows with a peaceful calm. Zebul, thy deeds were valiant, nor less thine, my Hamor; but the glory is the Lord's.

ARIA (JEPHTHA)
His mighty arm, with sudden blow,
Dispers'd and quell'd the haughty foe.
They fell before him, as when through the sky
He bids the sweeping winds in vengeance fly.

CHORUS OF ISRAELITES
In glory high, in might serene,
He sees, moves all, unmov'd, unseen.
His mighty arm, with sudden blow
Dispers'd and quell'd the haughty foe.

RECITATIVE (IPHIS)
Hail, glorious conqueror! much lov'd father, hail! Behold thy daughter, and her virgin train, come to salute thee with all duteous love.

ARIA (IPHIS)
Welcome as the cheerful light,
Driving darkest shades of night,
Welcome as the spring that rains
Peace and plenty o'er the plains.
Not cheerful day,
Nor spring so gay,
Such mighty blessings brings
As peace on her triumphant wings.

CHORUS OF VIRGINS
Welcome thou, whose deeds conspire
To provoke the warbling lyre,
Welcome thou, whom God ordain'd
Guardian angel of our land!
Thou wert born His glorious name
And great wonders to proclaim.

RECITATIVE (JEPHTHA)
Horror, confusion! Harsh this music grates upon my tasteless ears. Begone, my child, thou hast undone thy father! Fly, begone, and leave me to the rack of wild despair!

ARIA (JEPHTHA)
Open thy marble jaws, O tomb,
And hide me, earth, in thy dark womb,
Ere I the name of father stain,
And deepest woe from conquest gain.

RECITATIVE (ZEBUL, JEPHTHA)
ZEBUL
Why is my brother thus afflicted? Say, why didst thou spurn thy daughter's gratulations, and fling her from thee with unkind disdain?
JEPHTHA
O Zebul, Hamor and my dearest wife, behold a wretched man, thrown from the summit of presumptuous joy, down to the lowest depth of misery. Know, then, I vow'd the first I saw should fall a victim to the living God. My daughter, alas! it was my daughter, and she dies.

ACCOMPAGNATO AND ARIA (STORGÈ)
First perish thou, and perish all the world!
Hath Heav'n then bless'd us with this only pledge of all our love, this one dear child, for thee to be her murderer? No, cruel man!
Let other creatures die?
Or Heav'n, earth, seas and sky
In one confusion lie,
Ere in a daughter's blood,
So fair, so chaste, so good,
A father's hand's embrued.

RECITATIVE (HAMOR)
If such thy cruel purpose, lo, your friend offers himself a willing sacrifice, to save the innocent and beauteous maid!

ARIA (HAMOR)
On me let blind mistaken zeal
Her utmost rage employ.
'Twill be a mercy there to kill
Where life can taste no joy.

QUARTET (ZEBUL, STORGÈ, HAMOR, JEPHTHA)
ZEBUL
Oh, spare your daughter,
STORGÈ
Spare my child,
HAMOR
My love!
JEPHTHA
Recorded stands my vow in Heav'n above.
HAMOR, ZEBUL, STORGÈ
Recall the impious vow, ere 'tis too late.
JEPHTHA
I'll hear no more, her doom is fix'd as fate!
HAMOR, ZEBUL, STORGÈ
And think not Heav'n delights
In Moloch's horrid rites.

RECITATIVE (IPHIS)
Such news flies swift. I've heard the mournful cause of all your sorrows. Of my father's vow Heav'n spoke its approbation by success. Jephtha has triumph'd, Israel is free.

ACCOMPAGNATO (IPHIS)
For joys so vast too little is the price of one poor life; but oh! accept it, Heav'n, a grateful victim, and thy blessing still pour on my country, friends, and dearest father!

ARIA (IPHIS)
Happy they! This vital breath
With content I shall resign,
And not murmur or repine,
Sinking in the arms of death.

ACCOMPAGNATO (JEPHTHA)
Deeper, and deeper still, thy goodness, child, pierceth a father's bleeding heart, and checks the cruel sentence on my falt'ring tongue. Oh, let me whisper it to the raging winds, or howling deserts; for the ears of men it is too shocking. Yet have I not vow'd? And can I think the great Jehovah sleeps, like Chemosh and such fabled deities? Ah no; Heav'n heard my thoughts, and wrote them down; it must be so. 'Tis this that racks my brain, and pours into my breast a thousand pangs that lash me into madness. Horrid thought! My only daughter, so dear a child, doom'd by a father! Yes, the vow is past, and Gilead hath triumph'd o'er his foes. Therefore, tomorrow's dawn... I can no more.

CHORUS
How dark, O Lord, are Thy decrees,
All hid from mortal sight!
All our joys to sorrow turning,
And our triumphs into mourning,
As the night succeeds the day.
No certain bliss,
No solid peace,
We mortals know
On earth below,
Yet on this maxim still obey,
Whatever is, is right.

ACT THREE

ACCOMPAGNATO (JEPHTHA)
Hide thou thy hated beams, O sun, in clouds and darkness, deep as is a father's woe; a father, off'ring up his only child in vow'd return for victory and peace.

ARIA (JEPHTHA)
Waft her, angels, through the skies,
Far above yon azure plain,
Glorious there, like you, to rise,
There, like you, for ever reign.

ACCOMPAGNATO (IPHIS)
Ye sacred priests, whose hands ne'er yet were stain'd with human blood, why are ye thus afraid to execute my father's will? The call of Heav'n with humble resignation I obey.

ARIA (IPHIS)
Farewell, ye limpid springs and floods,
Ye flow'ry meads and leafy woods;
Farewell, thou busy world where reign
Short hours of joy and years of pain.
Brighter scenes I seek above
In the realms of peace and love.

CHORUS OF PRIESTS
Doubtful fear and rev'rent awe
Strike us, Lord, while here we bow,
Check'd by Thy all-sacred law,
Yet commanded by the vow.
Hear our pray'r in this distress,
And Thy determin'd will declare.

RECITATIVE (ANGEL)
Rise, Jephtha, and ye rev'rend priests, withhold the slaught'rous hand. No vow can disannul the law of God, nor such was its intent when rightly scann'd; yet still shall be fulfill'd. Thy daughter, Jephtha, thou must dedicate to God, in pure and virgin state forever, as not an object meet for sacrifice, else had she fall'n an holocaust to God. The Holy Spirit, that dictated thy vow, bade thus explain it, and approves thy faith.

ARIA (ANGEL)
Happy, Iphis shalt thou live,
While to thee the virgin choir
Tune their harps of golden wire,
And their yearly tribute give.
Shalt thou live, and ages late
Crown thee with immortal praise.

ARIA (JEPHTHA)
For ever blessed be Thy holy name,
Lord God of Israel!

RECITATIVE (IPHIS)
My faithful Hamor, may that Providence which gently claims or forces our submission, direct thee to some happier choice.

QUINTET (IPHIS, HAMOR, STORGÈ, JEPHTHA, ZEBUL)
IPHIS
All that is in Hamor mine,
Freely I to Heav'n resign.
HAMOR
All that is in Iphis mine,
Freely I to Heav'n resign.
IPHIS
Duteous to the will supreme,
Still my Hamor I'll esteem.
HAMOR
Duteous to almighty pow'r,
Still my Iphis I'll adore.
IPHIS, HAMOR, STORGÈ, JEPHTHA, ZEBUL
Joys triumphant crown thy days,
And thy name eternal praise.

CHORUS OF ISRAELITES
Theme sublime of endless praise,
Just and righteous are thy ways;
And thy mercies still endure,
Ever faithful, ever sure.



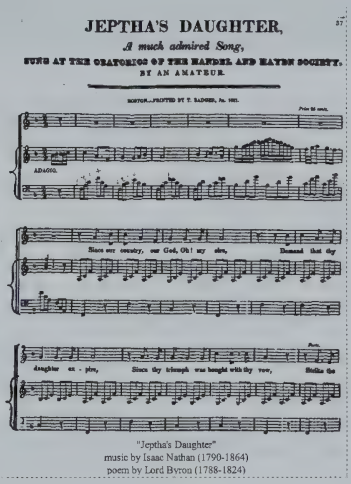
BICENTENNIAL BEAT
HANDEL AND HAYDN SOCIETY, 1865–1900

With the 200th anniversary of the founding of the Handel and Haydn Society fast approaching, the Bicentennial Beat highlights some of the events and people in the Society's illustrious history. This season, the focus is on 1865–1900; today, the Society's performances of the Jephtha story and the popularity of the oratorio are recounted.

Jephtha:
On April 7, 1817, "Waft her, angels," "Ye sacred priests," and "Farewell, ye limpid springs and floods" from Handel's *Jephtha* were performed at the seventh Oratorio (concert) of the Society.

On February 17, 1867, the Society performed the complete oratorio by Handel. The Society has not performed the oratorio since.

Jeptha's Daughter, a poem from Lord Byron's Hebrew Melodies set by Isaac Nathan (1790–1864), was sung by a soloist identified only as "Miss Bennett" on November 24 and December 3, 1818. Miss Bennett also performed this song at a Society concert on February 22, 1820.


JEPTHA'S DAUGHTER,
A much admired Song,
SUNG AT THE ORATORIOS OF THE HANDEL AND HAYDN SOCIETY.
BY AN AMATEUR.
ADAGIO.
Since our country, our God, Oh! my sire, Demand that thy
daughter ex - pire, Since thy triumph was bought with thy vow, Strike the
"Jeptha's Daughter"
music by Isaac Nathan (1790-1864)
poem by Lord Byron (1788-1824)

Choral Music and the Society:
In a 1915 article for the *Christian Science Monitor,* Arthur Foote (1853–1937), noted American composer and an occasional organist for the Society, commented on choral music in Boston at the end of the 19th century. Foote believed that the Peace Jubilee Festivals of the 1860s and 1870s rekindled interest in choral music.

"The quality of the work done at the peace festivals, with [H&H conductor] Carl Zerrahn conducting, was excellent; and the delight of singers and listeners in the concerts was absorbing. ... The idea was fresh and the music new to the majority."

For Foote, the 1880s were the heyday of choral music in Boston, when "people once not only thronged to the [H&H] concerts but they had time to go and listen to its rehearsals."

Other societies also formed at this time, but the oratorio was "regarded as in the Handel and Haydn province."



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Period Instrument Orchestra and Chorus

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SUN, NOV 3 AT 3PM
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Grant Llewellyn, *conductor*
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Mozart Symphony No. 35, *Haffner*
Beethoven Symphony No. 2

HANDEL *MESSIAH*

FRI, NOV 29 AT 7.30PM
SAT, NOV 30 AT 3PM
SUN, DEC 1 AT 3PM
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THU, DEC 19 AT 8PM
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Period Instrument
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JS Bach Cantata 62, *Nun komm, der Heiden Heiland*
JC Bach *Lieber Herr Gott, wecke uns auf*
Praetorius *In dulci jubilo a 8*

BEETHOVEN SYMPHONY NO. 4

FRI, JAN 24 AT 8PM
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Beethoven Symphony No. 4

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FRI, MAR 14 AT 8PM
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Byrd Laudibus in sanctis
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Bach *Singet dem Herrn*

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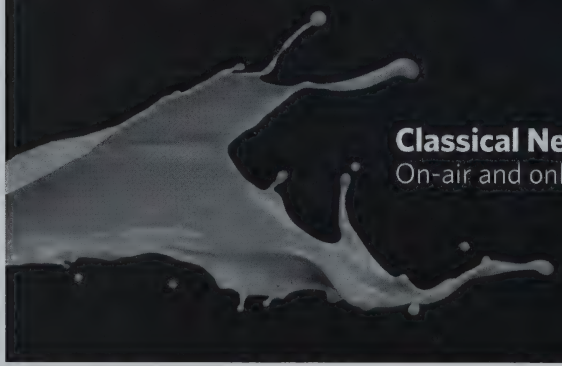
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Support the Educational Outreach Program with a gift to the Annual Fund.
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To explore the benefits of giving, visit *handelandhaydn.org/support/benefits*.

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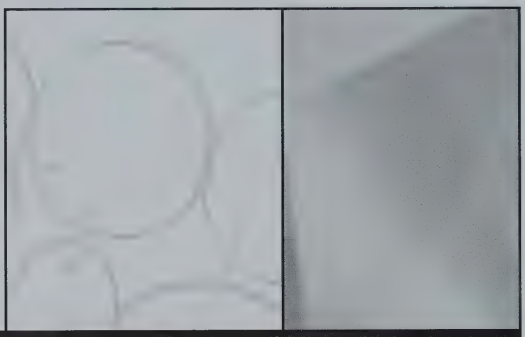
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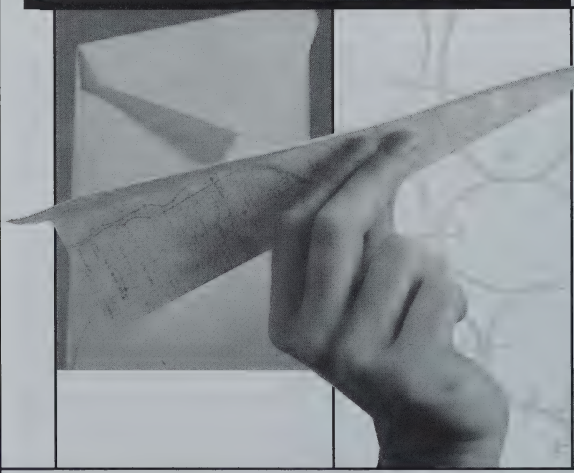
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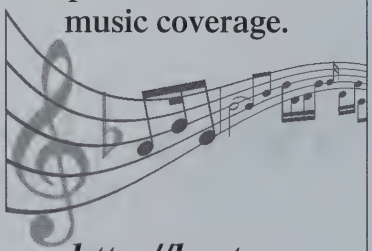


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Thank you to the many individuals and businesses whose support made the 2013 *Society Ball* a tremendous success. The sold-out event, held March 23 at the Mandarin Oriental, Boston, honored Wat Tyler, Vice Chair, Board of Governors, and celebrated the 15th anniversary of the Society's Young Women's Chorus. The gala broke all previous Handel and Haydn event records and exceeded the fundraising goal, netting nearly $250,000 for Handel and Haydn's education program and artistic initiatives.

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Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

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Lost and found is located at the security desk at the stage door on St. Stephen Street.

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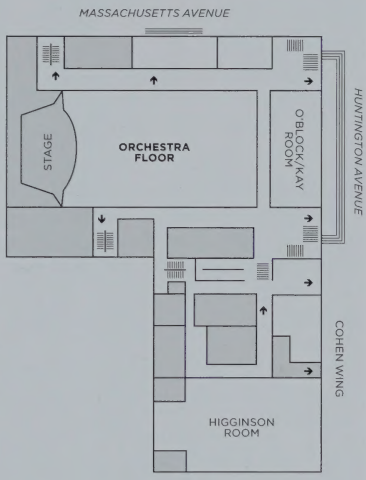
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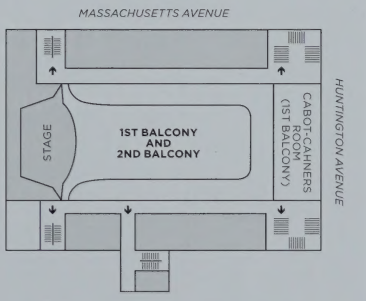
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At this concert, the conversations will be led by Ruth Smith, noted Handel scholar and author.

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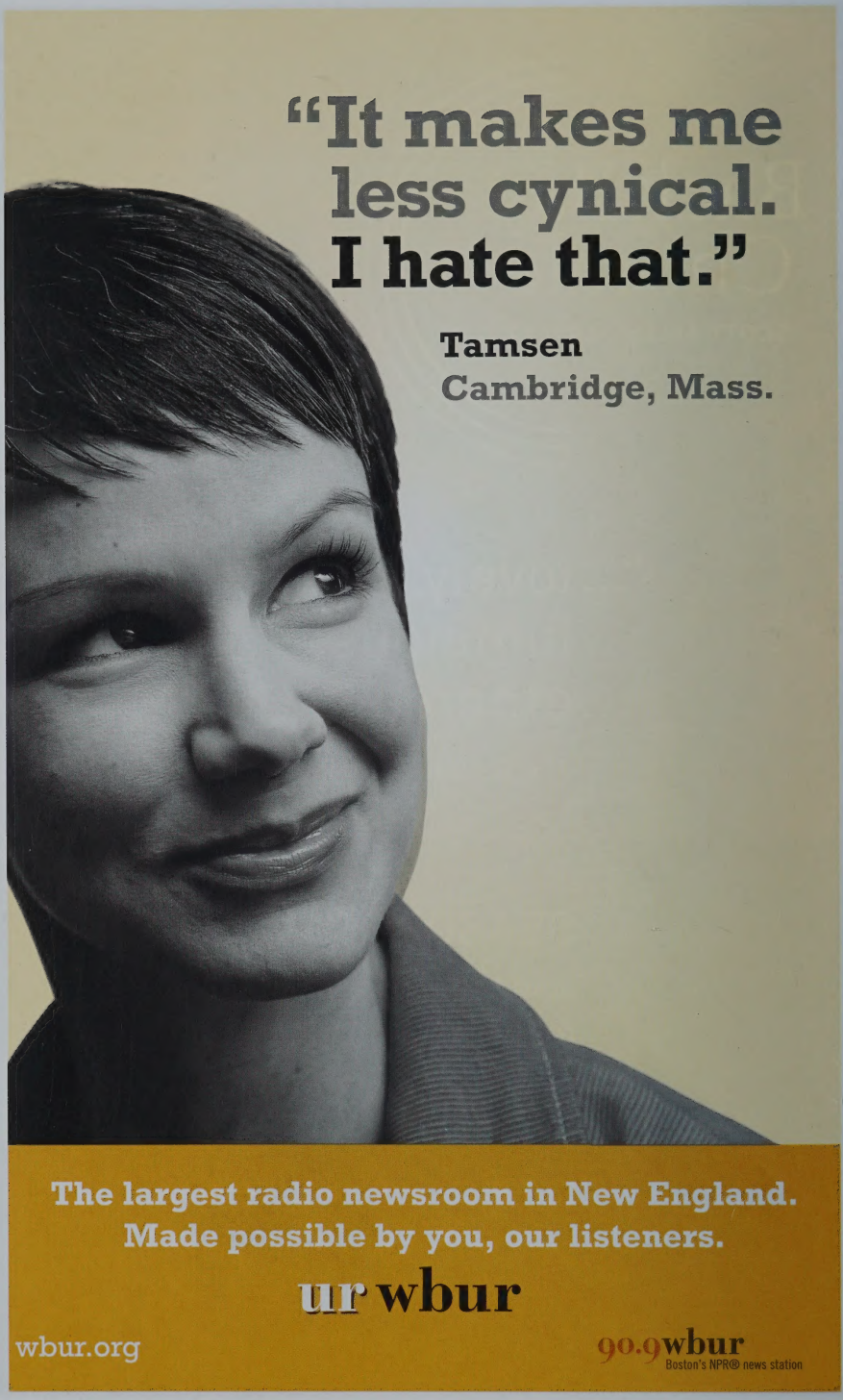
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